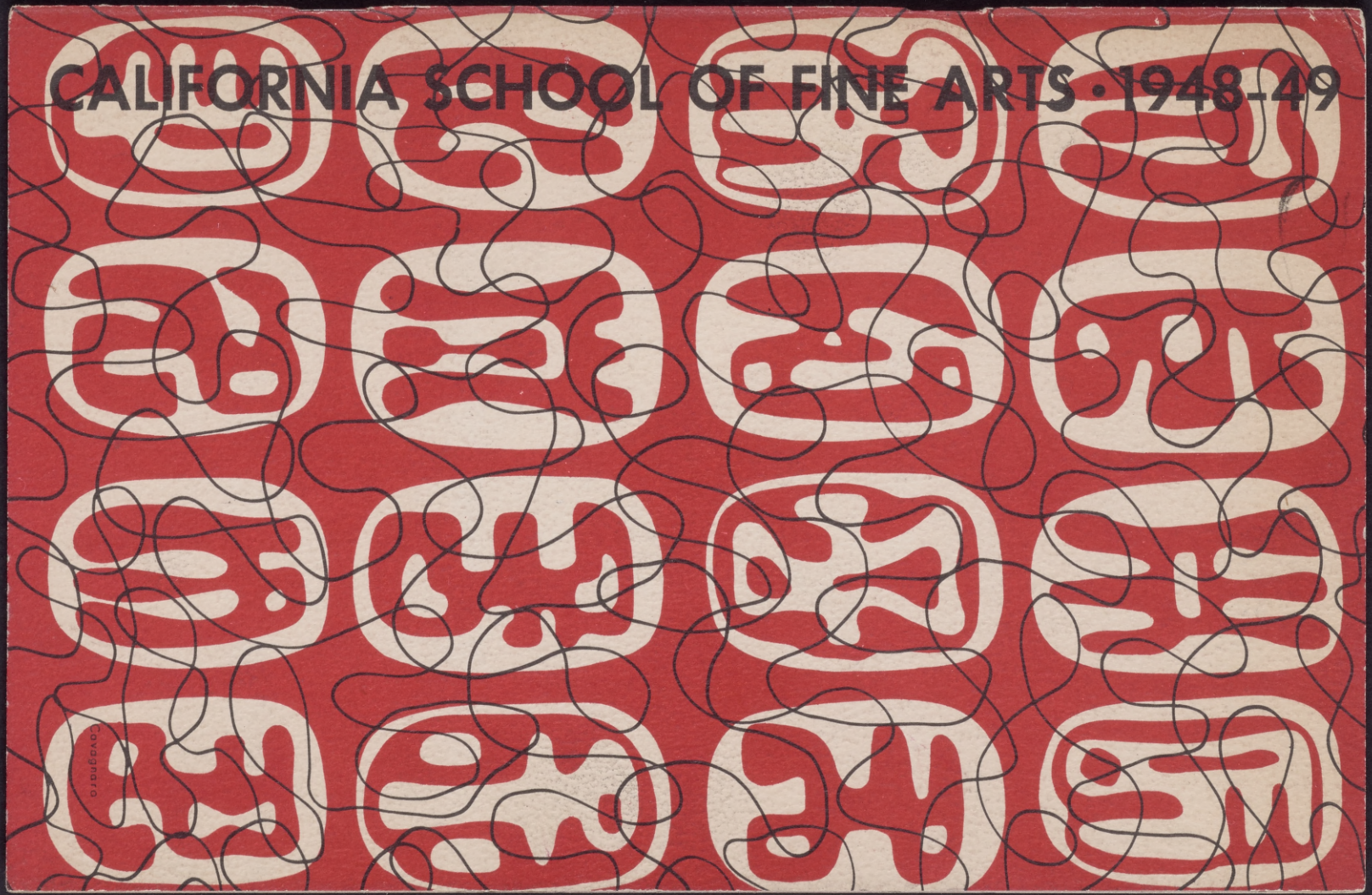
CALIFORNIA SCHOOL OF FINE ARTS · 1948-49



department of PAINTING • SCULPTURE • GRAPHIC ARTS

	FIRST TERM	SECOND TERM	THIRD TERM
Required Subjects	2 Drawing & Composition A 1 Reality in Representation 5 Contemporary Art 4 Sculpture (1) 3 Line Drawing	6 Space Organization 9 Design, Society, Artist 8 Objective Drawing A 7 Figure Composition (1)	33 Associated Arts Workshop 10 Figure Composition (2) 11 Painting Elements
Elective Subjects			23 Ceramics (1) 24 Textile Design 12 Lithography & Engraving

department of DESIGN for COMMERCE and INDUSTRY

	FIRST TERM	SECOND TERM	THIRD TERM
Required Subjects	2 Drawing & Composition B 16 Design Development (1) 17 Design Workshop 19 Lettering (1) 18 Color Control	20 Advertising Layout (1) 22 Life Drawing 21 Lettering (2) 8 Objective Drawing B	25 Advertising Layout (2) 22 Life Drawing 26 Lettering (3) 27 Illustration
Elective Subjects			

department of PHOTOGRAPHY

	FIRST TERM	SECOND TERM	THIRD TERM
Required Subjects	34 Photography (1) zone system of visualization formal and expressive approaches view camera, natural & artificial light laboratory, studio, field practice 5 Contemporary Art	34 Photography (1) 2 Drawing & Composition	35 Photography (2) field & studio project method continued photography of people & their activities portraiture use of miniature camera color transparencies 18 Color Control
Elective Subjects			

continued inside back cover

1948 1949

CALIFORNIA SCHOOL OF FINE ARTS

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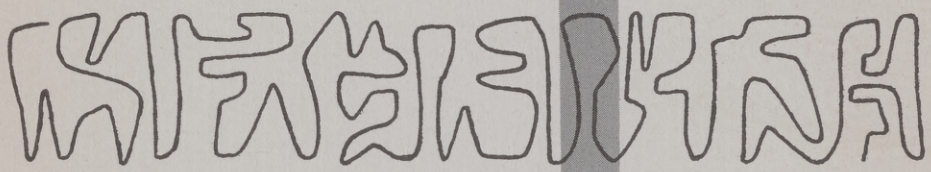

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The School assumes that each registered student is familiar with the contents of this catalogue.

designed by MILTON CAVAGNARO

The program of the California School of Fine Arts is calculated to prepare the student—as painter, sculptor, photographer, or designer for commerce and industry—to meet with confidence the professional demands of his selected field. It is planned so that the graduate may enter the life of the community with an informed, critical attitude which allows for intelligent, creative contribution to affairs of the present.

In continuous operation since 1874, the School has included, among its students, such distinguished painters as John Carroll, Doris Lee, John Atherton, Dorothea Tanning, Robert Motherwell, as well as many noted California artists. The wide range of interests indicated by these names, from realism to surrealism and current frontiers, marks a flexibility of program to encourage the most personal insight into present conditions in the field of art. Also listed as alumni are illustrators Harold von Schmidt of the Post, *Donald McKay, Dorothy McKay, and Barbara Shermund of* Esquire *and the* New Yorker.

Well equipped studios, laboratories, library, gallery, restaurant and recreation rooms are built into a wooded slope of Russian Hill to form twelve levels separated by patios and surrounded by spacious grounds. The School is close to the foreign quarters and downtown San Francisco.

CURRICULUM

Professional training courses are offered in the three departments listed below. Each course requires certain subjects and allows the student to select others. The choice of elective subjects increases as the student develops individual interests and skills. Complete courses cover six terms of eighteen weeks each—three school years. The sequence of subjects in each course is presented on the inside covers of this catalogue. A description of each subject is given under Day Courses, page 2, and Night Courses, page 6.

Department of Painting, Sculpture, Graphic Arts

Covers the field of pictorial and sculptural design, representation and symbolism. Technical training in each medium is incorporated in classes which develop the artist's vision within a wide range of contemporary aesthetic considerations.

Department of Design for Commerce and Industry

Offers comprehensive and specialized training in advertising art, illustration, ceramics, textile design, packaging and allied activities. Prepares the student for professional practice.

Department of Photography

Provides thorough training for the professional photographer. Exact technical procedures are incorporated in a program which leads students from elements of the art to production in the special branches.

DAY COURSES

There are ten periods per week in the day schedule. Classes meet from 9 to 12, 1 to 4, unless otherwise noted. Initials at the end of each class description refer to days the class is scheduled. "Studio periods" are not under immediate supervision; they are available only to students who are enrolled in directly supervised classes of the same subject. Unless otherwise indicated, studio periods are optional. Most courses must be taken in the sequence listed under department heads, front and back inside covers.

1 *Reality in Representation* David Park

Introduction to problems of pictorial representation. Selection, interpretation and treatment of subject matter through drawing and painting in gouache. MWF 1-4 3 credit units

2 *Drawing & Composition* Clay Spohn, Richard Diebenkorn

Exploration and analysis of the means of pictorial composition in terms of imaginative and objective drawing. MF 9-12 2 credit units

3 *Line Drawing* David Park

Expressive use of line in wide range of subject matter. Rapid drawing to overcome technical timidity and to stimulate confidence in imaginative expression. W 9-12 1 credit unit

4 *Sculpture (1)* Zygmund Sazevich

Elementary considerations of form in relation to modeling and carving in various materials. TTh 9-12 2 credit units

5 *Contemporary Art* Ernest Mundt, Douglas MacAgy

Leading art movements of the 20th century studied in detail through practical work, illustrated lectures and seminars. Correlates studies in other courses and places them in the cultural setting at this time. TTh 1-4 3 credit units

6 *Space Organization* Edward Corbett

Practical and critical study of the parts line, shape and color play in the organization of two and three-dimensional space in pictorial design. MWF 1-4 3 credit units

7 *Figure Composition (1)* Richard Diebenkorn

Introduction to graphic interpretation of the posed human figure in terms of contemporary aesthetic ideas. TTh 9-12 (Th required studio period) 2 credit units

8 *Objective Drawing* Squire Knowles, Clay Spohn, Elmer Bischoff

Accurate rendering of objective appearance in terms of line, shape, space, texture, light and shade. Types of graphic projection, including perspective. TTh 1-4 3 credit units

9 *Design, Society, Artist* Ernest Mundt

Dominant visual art forms, from town planning to painting, studied in cultural sequence with bearings on our own time. The social role of the artist considered in its alliance with patron and public. Includes interpretive design, model-making, illustrated talks, seminars and informal presentation of significant plays. MWF 9-12 5 credit units

10 *Figure Composition (2)* Jean Varda

Continuation of Figure Composition (1) with emphasis on aesthetic interpretation of the posed human figure in its spatial environment. MWF 9-12 (W required studio period) 4 credit units

11 *Painting Elements* Elmer Bischoff

Introduction to oil painting in terms of technique and aesthetic questions of objective and subjective treatment. Museum visits to analyze traditional techniques and attitudes.
TTh 9-12 2 credit units

12 *Lithography & Engraving* Ray Bertrand, Juliette Steele

Traditional and experimental techniques. Work on the stone, zinc and copper plates, processing and pulling proofs on the press. Black and white and color. Lithography, etching and engraving. TTh 1-4 (MTWThF 9-12 and MWF 1-4 studio periods available to advanced students) 2 to 10 credit units

13 *Painting A* William A. Gaw

Formal composition determined by techniques of oil and watercolor. Two and three-dimensional color placement. Still life and figure. MWF 9-12 (TTh 9-12 and MTWThF 1-4 studio periods available to advanced students) 3 to 10 credit units

14 *Painting B* Clay Spohn

Work in oil from imagination and observation. Investigation of technical mediums. Development of form under objective or subjective conditions. MWF 1-4 (MTWThF 9-12 and TTh 1-4 studio periods available to advanced students) 3 to 10 credit units

15 *Sculpture (2)* Zygmund Sazevich

Advanced considerations of sculptural form. Carving and casting techniques.
MWF 1-4 (WF 1-4 required studio periods; MWF 9-12 and TTh 1-4 studio periods available to advanced students) 3 to 8 credit units

16 *Design Development (1)* Milton Cavagnaro

Creative manipulation and control of space, color, line, shape and texture as background to imaginative handling of layout, book design, packaging, etc. MWF 1-4 3 credit units

17 *Design Workshop* Ernest Mundt

Introduction to design in three dimensions. Space problems involved in architecture, sculpture, commercial products. Study of effects of manual and power tool processes on various materials. TTh 9-12 2 credit units

18 *Color Control* Dorr Bothwell

Color composed in relation to space of two and three dimensions. Practice in mixing hues and values. Comparison of current color theories. W 9-12 1 credit unit

19 *Lettering (1)* Baldassare Armato

Basic construction of individual letter forms. Elements of letter spacing. Preliminary consideration of lettering in relation to advertising art. TTh 1-4 2 credit units

20 *Advertising Layout (1)* Edmond Gross

Primary considerations of design for newspaper, magazine and direct mail advertising. Mediums for reproduction. Production methods. MWF 9-12 3 credit units

21 *Lettering (2)* Baldassare Armato

Continuation of Lettering (1). Comparison of type faces and hand lettering in advertising art, book design and packaging. Lettering for reproduction. TTh 9-12 2 credit units

22 *Life Drawing* Dorr Bothwell

Graphic representation of the human figure. Drawing from the posed model.
MWF 1-4 (F required studio period) 3 credit units

23 *Ceramics (1)* Whitney Atchley, Hal Riegger

Pottery design and construction by various hand methods. Studies for mass production.
TTh 1-4 2 credit units

24 *Textile Design* Dorr Bothwell

Designs created in color to accord with professional production methods. Trains designers for the field of commercially printed textiles. TTh 1-4 (Th required studio period) 2 credit units

25 *Advertising Layout (2)* Edmond Gross

Continuation of Advertising Layout (1). Advanced treatment. MWF 9-12 3 credit units

26 *Lettering (3)* Baldassare Armato

Continuation of Lettering (2). Considerations of hand lettering related to typography in layout. Production procedures. TTh 9-12 2 credit units

27 *Illustration* Paul Q. Forster

Covers field from advertising and magazine work to fine book illustration. Analysis of illustrator's methods, mediums and problems of reproduction. TTh 1-4 2 credit units

28 *Ceramics (2)* Whitney Atchley, Hal Riegger

Continuation of Ceramics (1). Further considerations of pottery construction, methods of mass production, ceramic bodies, glazes and colors. TTh 9-12 (MWF 9-12 and MWF 1-4 studio periods available to advanced students) 2 to 8 credit units

29 *Professional Practice A— Portfolio Assembly* Don Short

Preparation of a representative set of designs, layouts, etc. for commercial reproduction as a sample portfolio for presentation to prospective clients, art directors and advertising agencies. M 9-12 1 credit unit

30 *Professional Practice B— Package Design* Walter Landor

Consumer goods container, package and label design. Based on analysis of competitive products, study of consumer psychology, and relation of package design to distributive merchandising practices. W 9-12 1 credit unit

31 *Professional Practice C— Artist & Client* Milton Cavagnaro

Merchandising procedures which relate artist to client through advertising agencies or freelance. Analysis by leading art directors, as guest speakers, of market controls on advertising art. Thorough briefing in processes of printing, lithography, engraving, screen printing. Visits to plants for first-hand knowledge of mechanical processes. F 9-12 1 credit unit

32 *Design Development (2)* Milton Cavagnaro

Intensive exercises in design, aimed at overcoming habits of visualization formed by merely current design fashions. Leads student to regard his field as a changing process with a future. MWF 1-4 3 credit units

33 *Associated Arts Workshop* Robert B. Howard

Design under working conditions. A wide range of mediums worked with manual and power tools in individual and collaborative projects. Relates architecture, sculpture, painting, ceramics, mosaic, etc. MTWThF 1-4 (TTh 1-4 optional studio periods) 3 to 5 credit units

34 *Photography (1)* Minor White, Frederick W. Quandt, Jr. and guest instructors

Theory and practice of the photographic process. The "zone system" of visualization and tone identification. Formal and expressive approaches and treatments. The view camera in natural and artificial light. Laboratory, studio and field practice. (Students are expected to make personal arrangements for transportation and accommodation for two overnight trips per term.) Two terms. Full schedule 13 credit units per term

35 *Photography (2)* Minor White, Frederick W. Quandt, Jr. and guest instructors

Continuation of project method started in Photography (1). Emphasis on photography of people and their activities. Portraiture. Use of the miniature camera. Introduction to characteristics of color transparencies. Two terms. Full schedule 12 credit units per term

36 *Photography (3)* Minor White and guest instructors

Large scale projects with publication or public display as ultimate aim. History of photography. Techniques of display. Seminars by guest instructors on variety of subjects. Experimental photography. Program for each student is outlined at the start of the session. Course available to students with two or more years of training, critical writing, or teaching photography or art. Two terms. Full schedule available Maximum 15 credit units per term

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NIGHT COURSES

Courses range from classes for beginners to refreshers for professionals. In certain cases it is possible to combine day with night classes to make up a full-time schedule. Classes meet from 7 to 10 p.m. on Monday, Wednesday and Friday weekly through each term, unless otherwise noted.

a *Basic Drawing* Elmer Bischoff

Introduction to problems of space division, the compositional use of black, white, greys and textures. Delineation of form through various techniques in line and tone.

MWF 7-10 3 credit units

b *Life Drawing* Richard Diebenkorn

Design characteristics of the posed human figure, its graphic representation.

MW 7-10 2 credit units

c *Life Sketch* Antonio Sotomayor

Features of the human figure in brief, active poses, graphically represented.

F 7-10 1 credit unit

d *Painting* William A. Gaw

Still life and figure arrangements. Techniques of oil and watercolor. Prerequisite: Drawing.

MWF 7-10 3 credit units

e *Painting* David Park

The human figure as a subject for design, expression. Work from the model and imagination. Prerequisite: Drawing. MWF 7-10 3 credit units

f *Advertising Art* Allen Peare

Current techniques in advertising art. Design, lettering, type specifications, color, illustration. Analysis of styling today and future prospects. MWF 7-10 3 credit units

g *Ceramics* Whitney Atchley, Hal Riegger

The shaping of pottery by wheel and mold. Kiln stacking, glaze making and firing.

MWF 7-10 3 credit units

h *Sculpture & Construction* Claire Falkenstein

Contemporary considerations of sculptural form. Construction in wire, wood, plaster, clay and plastics. Design in space of static and mobile forms. Develops individual expression and skill in modern studio techniques. MW 7-10 2 credit units

i *Interior Design* James Kemble Mills

General preparation for the professional practice of interior decoration through discussion and experiment, and an evaluation of its relationship to allied professions. Experts in related fields as guest speakers. MW 7-10 2 credit units

j *Film Workshop ("Workshop 20")* Sidney Peterson

Basic problems of film production. Two parts: (1) preliminary survey of the field; (2) short film produced by students working in collaboration. Covers all necessary steps in production, from initial script to final sound print. MW 7-10 3 credit units

k *Jewelry Design* Franz Bergmann

Creative design and execution of jewelry in silver. Includes repoussé, chasing, soldering, polishing and simple stone settings. WF 7-10 2 credit units

l *Stage Design & Set Construction* Arch Lauterer

Principles of design, color and lighting of the stage. Practical experience includes design and construction of sets for the San Francisco Municipal Theatre ("Bay Theatre") under supervision of the director of the show. F 7-10, Saturday 1:30-4:30 2 credit units

CHILDREN'S CLASSES

Saturday morning classes, from 9:00 a.m. to 12 noon, are designed to heighten the child's ability to observe and to consider the ever-widening limits of his world in a creative spirit. Painting, drawing and clay modeling are included in class activities.

37 For children from 6 through 10 years of age. Conducted by Jeanne Kewell.

38 For children from 11 through 16 years of age. Conducted by Ruth Cravath Wakefield.

FACULTY

Instructors are practising artists in their subjects.

Ansel Adams ***visiting instructor: photography***

Author text books on photography; photo muralist, Department of Interior; Guggenheim Fellow 1946-47, 1947-48.

Baldassare Armato ***instructor: lettering***

Studied National Academy of Design, New York, Cooper Union, Art Students' League, Beaux Arts Institute; worked with various agencies in New York, Chicago, San Francisco; free-lance national advertising.

Whitney Atchley ***instructor: ceramics***

Studied Cleveland School of Art; associated Ohio potteries; consultant, Special Skills Division, Resettlement Administration; design consultant, Technical Services Laboratory, WPA; chief, Promotion Training Aids Division, Bureau of Naval Personnel; now with Walter Landor & Associates.

Franz Bergmann ***instructor: jewelry design***

Studied University of Vienna, Academy of Fine Arts, Vienna, etc.; mural work Chicago, New York; jewelry design Ceylon, Cambodia, Mexico, etc.

Ray Bertrand ***instructor: lithography***

Studied California School of Fine Arts; director of painting, Federal Art Project; murals San Francisco; winner Rosenberg Fellowship 1942-43.

Elmer Bischoff ***instructor: basic drawing; painting elements; objective drawing***

Studied University of California; formerly teacher Sacramento Senior High School, University of California, teacher University of California Extension.

Dorr Bothwell ***instructor: textile design; color control; life drawing***

Studied University of Oregon, California School of Fine Arts, in Europe; Samoa two years; chief designer, Gladding McBean & Co., Los Angeles; formerly teacher State Normal College, San Diego; supervisor, WPA Museum of Natural History; free-lance textile designer.

Milton Cavagnaro ***instructor: design development; professional practice C—artist & client***

Studied California College of Arts & Crafts; formerly teacher San Jose State College; partner in firm Design Development Associates.

Clyde Childress ***visiting instructor: photography***

Studied Art Center, Los Angeles; formerly teacher Art Center; color photographer; partner in commercial studio, San Francisco.

Edward Corbett ***instructor: space organization***

Studied California School of Fine Arts; formerly teacher San Francisco State Teachers College.

Imogen Cunningham ***visiting instructor: photography***

Studied University of Washington, Technische Holschule, Dresden; worked for *Vanity Fair* and *Vogue*; free-lance.

Richard Diebenkorn ***instructor: figure composition; drawing & composition; life drawing***

Studied Stanford University, University of California, California School of Fine Arts; winner Albert M. Bender Grant for Painting 1946.

Claire Falkenstein ***instructor: sculpture & construction***

Studied University of California, with Archipenko, with Stanley William Hayter at Atelier 17, New York; formerly teacher University of California Extension, Mills College; sculptor, muralist, designer; decors for modern dance San Francisco and New York; editorial advisor and art critic *Arts & Architecture*.

Paul Q. Forster ***instructor: illustration***

Studied California School of Fine Arts; formerly teacher Stanford University, California College of Arts & Crafts; with U. S. Army Engineers in camouflage; OWI Psychological Warfare Branch in China; free-lance illustrator.

William A. Gaw ***instructor: painting***

Studied Mark Hopkins Institute, and New York; Associate Professor and Chairman, Art Department, Mills College; formerly Acting Director, California School of Fine Arts.

Edmond Gross ***instructor: advertising layout***

Studied California School of Fine Arts; U. S. Army Engineers, camouflage, posters, leaflets, etc.; free-lance designer.

Robert B. Howard ***instructor: associated arts workshop***

Studied Berkeley School of Arts & Crafts, Art Students' League, New York, and Europe; painting, sculpture, etc. executed in collaboration with architects in New York and San Francisco.

Jeanne Kewell ***instructor: children's classes***

Studied University of Hawaii, Institute of Design, Chicago; formerly teacher Montreal Art Association.

Squire Knowles ***instructor: objective drawing***

Studied University of California, California School of Fine Arts, the Orient, etc.; formerly Assistant City Planner, San Francisco; was art critic *Arts & Architecture;* topographic designs *Architectural Forum;* exhibit planner.

Walter Landor ***instructor: professional practice B— package design***

Studied Universities of London and Munich; Fellow of the Royal Society of Arts, London; formerly chairman, Plastics Section, Society of Industrial Artists, London; now heads Walter Landor & Associates.

Arch Lauterer ***instructor: stage design & set construction***

Formerly art director, Cleveland Playhouse; was teacher of design and direction, production director, School of the Dance, Bennington College; was visiting professor and director of drama, Colorado College; was director Theatre Arts Department, Sarah Lawrence College; now professor of Speech & Drama, Mills College; art director San Francisco Municipal Theatre.

Douglas MacAgy ***instructor: contemporary art***

Studied Universities of Toronto, Pennsylvania, Western Reserve, the Barnes Foundation, and in Europe; formerly attached to Cleveland Museum of Art; was curator San Francisco Museum of Art; now director California School of Fine Arts.

James Kemble Mills ***instructor: interior design***

Studied University of California, California School of Fine Arts, California College of Arts & Crafts; practising interior decorator since 1931.

Ernest Mundt ***instructor: design, society, artist; design workshop; contemporary art***

Studied architecture, art history, crafts, Technical University, Berlin; formerly director Building School, Ankara, Turkey; was Assistant Professor of Architecture & Design, University of Michigan; was faculty member, Design Department, Brooklyn College.

David Park ***instructor: reality in representation; painting; line drawing***

Studied Otis Art Institute, Los Angeles; formerly head, Art Department, Winsor School, Boston; formerly teacher University of California, University of California Extension.

Allen Peare ***instructor: advertising art***

Studied California College of Arts & Crafts, Golden Gate Junior College; art director, color consultant; free-lance designer and illustrator.

Sidney Peterson ***instructor: film workshop ("workshop 20")***

Studied California School of Arts & Crafts, Art Students' League, New York, and in Europe; painter, sculptor, writer, producer and director of experimental films.

Frederick W. Quandt, Jr. ***instructor: photography***

Studied San Francisco Junior College, California School of Fine Arts; photographer, United States Army Air Forces; free-lance.

Hal Riegger ***instructor: ceramics***

Studied New York State College of Ceramics, Alfred, Ohio State University; formerly head, Ceramic Department, Philadelphia Museum School of Industrial Art; operated ceramics workshop, Portland, Oregon.

Zygmund Sazevich ***instructor: sculpture***

Studied California School of Fine Arts, and in Europe; commissioned by Section of Fine Arts, Washington, to execute bas-reliefs for federal postoffices.

Don Short ***instructor: professional practice A— portfolio assembly***

Studied University of California, California College of Arts & Crafts, Art Center School, Los Angeles; air photography Army Air Forces; now with Walter Landor & Associates.

Antonio Sotomayor ***instructor: life sketch***

Studied School of Fine Arts, La Paz, Bolivia, Mark Hopkins Institute, Art Students' League, New York, and in Europe; artist-in-residence, Mills College 1943; free-lance illustrator, caricaturist.

Clay Spohn ***instructor: painting, drawing & composition; objective drawing***

Studied University of California, Berkeley School of Arts & Crafts, Mark Hopkins Institute, Art Students' League, New York, and in Europe; mural paintings throughout the United States; winner Albert M. Bender Grant for Painting 1933-34.

Juliette Steele ***instructor: lithography & engraving***

Studied California School of Fine Arts, Traphagen School of Design, New York; formerly teacher California Palace of the Legion of Honor.

Jean Varda ***instructor: figure composition***

Studied in Paris; has worked in many parts of the world; frequent exhibitor in Europe and throughout the United States.

Ruth Cravath Wakefield ***instructor: children's classes***

Studied Art Institute, Chicago, California School of Fine Arts; formerly teacher Sarah Dix Hamlin School, Mills College, teacher Dominican College, San Rafael.

Edward Weston ***visiting instructor: photography***

Winner first Guggenheim Fellowship awarded to a photographer. Celebrated retrospective exhibition of his work was presented by the Museum of Modern Art in New York 1946.

Minor White ***instructor: photography***

Studied University of Minnesota, Columbia University; was director, WPA Art Center, La Grande, Oregon; free-lance.

SCHOLARSHIPS

The educational services of the School to student and community are recognized generously by distinguished citizens who have established funds for scholarship purposes. Awards are made each year by the President and Board of Directors of the San Francisco Art Association. Application forms will be sent by the Registrar on request.

Honor Scholarships

Students of outstanding ability may be selected for unconditional tuition awards.

Working Scholarships

Tuition may be granted to students who require such assistance, in return for minor services to the School.

High School Scholarships

Three tuition awards offered through competition open to all High School students of this State. High Schools will be sent detailed information early in the Spring.

Abraham Rosenberg Traveling Fellowship

The purpose of these fellowships is to recognize and assist persons who have demonstrated their ability in creative work of professional standing, and whose personal qualifications indicate their ability to make a real contribution to the fine arts. General terms require that the applicant shall have been registered at the California School of Fine Arts for at least two semesters. Applicants must apply for the scholarship in accordance with instructions contained in a form supplied by the San Francisco Art Association on written request.

James D. Phelan Scholarship Fund

Founded at the bequest of the late Senator Phelan for tuition at the School and for studies abroad.

Anne Bremer Memorial Scholarship Fund

Founded by the late Albert M. Bender and other friends of the School in memory of Anne Bremer, California artist and member of the San Francisco Art Association.

Virgil Williams Scholarship

Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the School.

Adelaide Lewis Scholarship

Founded at the bequest of the late Adelaide Lewis.

PRIZES

I. N. Walter Sculpture Prize

From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

The Robert Howe Fletcher Cup

For outstanding merit to an undergraduate student as an honorary award each year. The student's name to be engraved on the cup.

GENERAL INFORMATION

Calendar—School Year 1948-1949

Fall Term

Opening date	September 13	
Holidays	November 11	(Armistice Day)
	November 25, 26	(Thanksgiving)
	December 18-January 2	(Christmas recess)
Resume school	January 3	
Closing date	January 29	

Spring Term

Opening date	February 7	
Holidays	February 22	(Washington's Birthday)
	April 15	(half-day, Good Friday)
	April 16-22	(Easter recess)
Resume school	April 23	
Holiday	May 30	(Decoration Day)
Closing date	June 18	
Opening of Annual Student Exhibition	June 26	

Summer Session

July 5-August 12

Facilities

Library

The Anne Bremer Memorial Library contains one of the most comprehensive collections of art publications, reproductions and periodicals in the west. Special exhibitions are presented in the library throughout the year.

Gallery

A large exhibition gallery, which contains the celebrated mural painting by Diego Rivera, is used regularly for displays of general and student interest.

Social Hall

A recreation hall is available to students outside class hours.

Cafeteria

Breakfast, lunch, and recess refreshments for day students, and dinner for night students, are served at reasonable prices in the School restaurant.

Store

The School operates a supply shop for the convenience of its students.

Lockers

Lockers are rented to students. Padlocks are available in return for a small refundable deposit. (Also see Regulations.)

Activities

Students may be admitted free or at reduced rates to many activities of the San Francisco Art Association.

Student Association

This independent student group elects its officers each term. Activities include exhibitions, dances, picnics, carnivals.

Housing

Available living quarters are posted on the students' bulletin board. The School does not maintain residence accommodations.

Employment

While the School does not maintain a formal Employment Bureau, every effort is made to place students in contact with employers who notify the School of special or regular openings where professional rates are offered.

Films

Art and educational films, produced by the School, are available for distribution. Further details will be supplied on request.

Regulations

Enrollment shall commit the student to act in accordance with the following regulations:

Students shall be in the studios or classes in which they are registered during class hours (9-12, 1-4, 7-10), except as noted below. Unexcused absence at any time within these limits is counted as a class period absence in the attendance record.

The limits of recess periods (10:45-11:00, 2:45-3:00) shall be observed strictly.

Students shall report all absences and irregularities of attendance in advance by letter, telephone, or in person.

Unit credits shall be granted to students whose attendance record shows no more than three unexcused absences in a weekly class period per term.

Changes of schedule may be made with the permission of the Registrar through the first six weeks of each term.

Studio periods shall be available to students only if they are registered in supervised classes of the same subject.

The School reserves the right to transfer or dismiss students whose work or conduct is found by the School to interfere with policies of operation.

The School reserves the right to change classes, instructors, or schedules, or to withdraw announced courses.

The School reserves the right to retain student work for exhibition purposes, and to reproduce and publish such work.

Student property which is not retained at the request of the School, and which is left on School premises after the close of any term, shall be subject to disposal at the sole discretion of the School.

The School is not responsible for loss or damage to student property.
Please see pp. 16-17 for regulations which concern tuition and other fees.

Credits, Certificates, Transcripts

One credit unit is given for each lecture hour per week of prepared work carried for a period of 18 weeks, or of 3 hours of studio work per week carried for a period of 18 weeks. Prepared work presupposes an average of at least 2 hours of study in preparation for each lecture hour.

A Certificate of Completion is granted to students who fulfill the requirements of a six-term course of study with an average grade of not below 75 percent.

The student is entitled to a Transcript of Record at the time he completes his course.

Veteran Students

New students who plan to enroll under Public Law No. 346 are required to submit to the Registrar, before enrollment, a Certificate of Eligibility (or, if the student has had previous training under this law elsewhere, a Supplemental Certificate) secured from the Veterans Administration.*

All students enrolling for less than full curriculum, as outlined (minimum 25 hours weekly, see curriculum listings, inside covers) must procure Letter of Justification from the Veterans Administration, to be presented to the School Registrar prior to enrollment.*

Students who plan to enroll under Public Law No. 16 are required to submit authorization in writing from the Veterans Administration.*

Questions regarding subsistence allowance, change of status, etc. are handled directly by the local Veterans Administration, 49 - 4th Street, San Francisco 3.

*In cases where necessary documents are not submitted at time of registration, students are required to pay fees as quoted on pp. 16-17, which fees are refundable on presentation of the proper authorization.

Foreign Students

The School has been approved by the Secretary of Labor, Bureau of Immigration, Washington, D. C., as an institution of learning for "non-quota immigration students" in accordance with the Immigration Act of 1924. Applications for admission should be addressed to the Registrar of the School.

37 & 38 Children 20.00
Fees 2.00
Reg. 1.00

TUITION AND FEES

FALL TERM . . . . . September 13, 1948 to January 29, 1949

SPRING TERM . . . . . February 7 to June 18, 1949

TUITION:* day or night

Periods per week	Advance Payment for 18-week term	Deferred Payment every four weeks
1	$ 27.50	$ 9.00
2	51.50	17.00
3	72.00	23.00
4	91.50	30.00
5	104.00	34.00
6	115.00	38.00
7	128.00	42.00
8	134.50	45.00
9	144.00	48.00
10	151.00	50.00
11	155.00	52.00
12	158.50	53.00
13	162.50	54.00
Children's Classes	20.00	8.50

INFORMATION: All fees are payable in advance. Students must advise the School at time of enrollment the method of payment desired. (All enrollments are considered to be for duration of term unless otherwise noted on registration card.)

Registration and studio fees, as well as 20% of tuition, (non-refundable and non-transferable) are required at time of enrollment. Balance of tuition is due within thirty days of start of term.

If training is interrupted for any reason, the Registrar must be notified in writing at once. Unless such notification is received and duly acknowledged, the student shall be responsible for payment of fees for the full term.

Cancellation schedule for students on advance payment plan:
From date of enrollment, if student attends

1 week or less	he is liable for 20% of full term tuition
1 to 2 weeks	he is liable for 20% of full term tuition
2 to 3 weeks	he is liable for 40% of full term tuition
3 to 4 weeks	he is liable for 60% of full term tuition
4 to 5 weeks	he is liable for 80% of full term tuition
5 weeks plus	he is liable for 100% of full term tuition

*Attention is drawn to (1) the economic advantages of the Advance Payment Plan; (2) decrease in rates as class periods per week are increased.

STUDIO FEES per term

Listed fees are minimum. No reduction is allowed for less than full term enrollment.

No.	Class	Term Fee	Periods per week
DAY			
4	Sculpture (1)	$10.00	2
5	Contemporary Art	2.00	2
7	Figure Composition (1)	8.00	2
9	Design, Society, Artist	2.00	3
10	Figure Composition (2)	12.00	3
12	Lithography & Engraving	3.50	each period
13	Painting A	7.50	as scheduled
15	Sculpture (2)	15.00	3
		3.00	each additional period
17	Design Workshop	9.00	2
22	Life Drawing	12.00	3
23	Ceramcis (1)	17.00	2
27	Illustration	6.50	2
28	Ceramics (2)	8.50	each period
33	Associated Arts Workshop	20.00	5
		12.00	3
34	Photography (1)	75.00	full schedule
35	Photography (2)	75.00	full schedule
36	Photography (3)	50.00	full schedule
37	Children's Class	2.00	1
38	Children's Class	2.00	1
NIGHT			
B	Life Drawing	4.00	each period
C	Life Sketch	4.00	1
D	Painting	3.00	each period
E	Painting	4.00	each period
G	Ceramics	8.50	each period
H	Sculpture & Construction	6.00	each period
I	Interior Design	2.00	each period
J	Film Workshop	6.00	each period
K	Jewelry Design	4.50	each period
L	Stage Design & Set Construction	2.50	each period

Studio fees cover extra-tuition costs for materials and/or models in certain classes. Fees are calculated to meet such costs in accordance with special supplies and/or model schedule of each class. Studio fees shall be paid in advance and are non-refundable and non-transferable.

OTHER FEES per term

Registration
- 1st week of term $1.00
- Later Registration 2.00

Schedule Changes 1.00

Credit Registration 2.00
(payable once only and valid for all subsequent attendance)

Locker Rental
(according to size) . $1.50, 2.50, 3.00

Padlock Deposit 1.50
(refundable)

CALIFORNIA SCHOOL OF FINE ARTS

800 CHESTNUT STREET
SAN FRANCISCO 11
ORDWAY 3-2640

Maintained by the San Francisco Art Association
(a non-profit corporation)

Affiliated with the University of California

Approved by the State of California and the
Veterans Administration under
public laws No. 346 and No. 16

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Required Subjects

FOURTH TERM	FIFTH TERM	SIXTH TERM

Elective Subjects

FOURTH TERM	FIFTH TERM	SIXTH TERM
13 Painting A	13 Painting A	13 Painting A
14 Painting B	14 Painting B	14 Painting B
15 Sculpture (2)	15 Sculpture (2)	15 Sculpture (2)
22 Life Drawing	22 Life Drawing	22 Life Drawing
23 Ceramics (1)	23 Ceramics (1)	23 Ceramics (1)
28 Ceramics (2)	28 Ceramics (2)	28 Ceramics (2)
12 Lithography & Engraving	12 Lithography & Engraving	12 Lithography & Engraving
24 Textile Design	24 Textile Design	24 Textile Design
27 Illustration	27 Illustration	27 Illustration

for description of individual courses see pages 2 to 8

Required Subjects

FOURTH TERM	FIFTH TERM	SIXTH TERM
29 Professional Practice A Portfolio Assembly		
30 Professional Practice B Package Design		
31 Professional Practice C Artist & Client		
32 Design Development (2)		
11 Painting Elements	9 Design, Society, Artist	

Elective Subjects

FOURTH TERM	FIFTH TERM	SIXTH TERM
12 Lithography & Engraving	4 Sculpture (1)	4 Sculpture (1) 13 Painting A
24 Textile Design	23 Ceramics (1)	15 Sculpture (2) 14 Painting B
23 Ceramics (1)	28 Ceramics (2)	23 Ceramics (1)
27 Illustration	33 Associated Arts Workshop	28 Ceramics (2)
	22 Life Drawing	33 Associated Arts Workshop
	12 Lithography & Engraving	22 Life Drawing
	24 Textile Design	27 Illustration
	27 Illustration	12 Lithography & Engraving
		24 Textile Design

for descriptions of departments see *Curriculum*, page 1

Required Subjects

FOURTH TERM	FIFTH TERM	SIXTH TERM
35 Photography (2)	36 Photography (3)	36 Photography (3)
31 Professional Practice C Artist & Client	large scale projects for publication or exhibition	
	history of photography	
	experimental photography	
	techniques of display	

Elective Subjects

FOURTH TERM	FIFTH TERM	SIXTH TERM
	Choice from all departments through consultation	Choice from all departments through consultation

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